Joseph Klein

Interstices

(2014)

for flute/piccolo, soprano/tenor saxophone,
and percussion

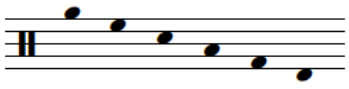
Commissioned by Tarrant County College
for Gregory Dewhirst

duration: c. 20’

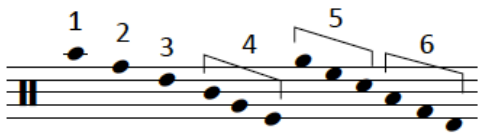
Instrumentation

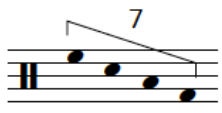
- Flute/Piccolo
- Soprano/Tenor Saxophone
- Percussion (arranged in 3 stations; details are included in the performance notes below):

<u>Station 1 (stage right)</u>
6 bell plates (indefinite pitch)

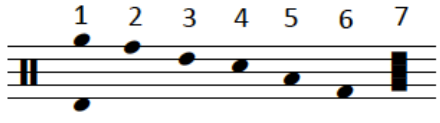


<u>Station 2 (center)</u>
1. high splash cymbal (with sizzles)
2. low crash cymbal (with sizzles)
3. small tam-tam
4. 3 opera gongs (on padded table)
5. 3 woodblocks
6. large log drum (at least 3 pitches)
7. 4 triangles (and/or finger cymbals)
8. bongo drums





<u>Station 3 (stage left)</u>
1. hi-hat
2. vibraslap (mounted)
3. ratchet (mounted)
4. tambourine (mounted)
5. cowbell (or brake drum)
6. temple block (or wood block)
7. metal coil (or ribbon crasher)



Striking implements: hard yarn (station 1); hard yarn, brushes with metal beaters (station 2); snare drum stick, metal beater (station 3).

Performance Notes

This is a transposed score.

Accidentals apply only to pitches they immediately precede, with the exception of repeated pitches.

The work consists of five tutti movements (the fifth being an abbreviated reprise of the first), connected by transitional solos for each of the wind instruments:

A) **trio: ref(ra/le)ction** (piccolo, tenor saxophone, percussion: wood blocks, log drum, cymbals, tam-tam, opera gongs)
B) **phase transition: piccolo solo**
C) **trio: strands and mutations** (piccolo, soprano saxophone, percussion: bell plates)
D) **phase transition: soprano saxophone solo**
E) **trio: quantum entanglement** (flute, soprano saxophone, percussion: triangles/finger cymbals, bongos, opera gongs, tam-tam)
F) **phase transition: flute solo**
G) **trio: redshift/blueshift** (flute, tenor saxophone, percussion: tambourine, vibraslap, ratchet, cowbell, hi-hat, temple block, metal coil)
H) **phase transition: tenor saxophone solo**

Players may begin with any trio movement and proceed in either direction. Movements must be played without pause, so it is critical that performers arrange their music in such a way that this is possible. Each of the four trios includes indications for the abbreviated version that concludes the work: performers will begin playing at the sign (𝄋) and proceed to the coda (⌀) where applicable, as indicated in the score. Below are the possible orderings of the movements listed above:

A B C D E F G H A’	A H G F E D C B A’	C D E F G H A B C’	C B A H G F E D C’
E F G H A B C D E’	E D C B A H G F E’	G H A B C D E F G’	G F E D C B A H G’

In the printed program, the movements should be listed as follows:

trio: ref(ra/le)ction	trio: quantum entanglement	trio: redshift/blueshift
solo: phase transition 1	solo: phase transition 1	solo: phase transition 1
trio: strands and mutations	trio: strands and mutations	trio: quantum entanglement
solo: phase transition 2	solo: phase transition 2	solo: phase transition 2
trio: quantum entanglement	trio: ref(ra/le)ction	trio: strands and mutations
solo: phase transition 3	solo: phase transition 3	solo: phase transition 3
trio: redshift/blueshift	trio: redshift/blueshift	trio: ref(ra/le)ction
solo: phase transition 4	solo: phase transition 4	solo: phase transition 4
trio: ref(ra/le)ction (coda)	trio: quantum entanglement (coda)	trio: redshift/blueshift (coda)

ref(ra/le)ction: The general state of this movement is one of contrasts, and it consists of four distinct and overlapping musical characters that must be clearly delineated by the flute and saxophone throughout. In the *Antagonistic* sections, the sharp attacks in the wind parts should penetrate and at times overtake the contrasting musics; nevertheless, it may be necessary for the piccolo to pull back somewhat from the *fortissimo* dynamic indication in order to balance with the low slap tongue of the tenor saxophone in that same section. Multiphonics in the *Unsettled* sections are left to the discretion of the performers, though they should be more complex sonorities that are rich in partials. Multiphonics are numbered from highest (1) to lowest; the piccolo uses four different multiphonics, and the tenor saxophone uses five throughout the movement. For the most part, these multiphonics should function as supporting parts, and should be played with some degree of finesse. Pitch bends in the *Restless* sections should be no more than a half step, and should extend for the duration of the altered pitch. The *Delicate* section should be the most pure and refined of the four musical identities that comprise this movement.

The percussion serves to delineate each new musical section throughout the movement, and each section is associated with a distinct group of percussion instruments: wood blocks and log drums (*Antagonistic*), sizzle cymbals (*Unsettled*), opera gongs (*Restless*), and tam-tam (*Delicate*). Percussion instruments should be distributed as indicated on the set-up diagram below: instruments associated with the piccolo (high cymbal, woodblocks, high opera gong) are positioned on the player's right and those associated with the tenor saxophone (low cymbal, log drum, low opera gong) are on the player's left; the small tam-tam (suspended) and medium opera gong are positioned in the center of this set-up. The three opera gongs are to be placed adjacently on a centrally-positioned table, in such a manner that they are still able to resonate clearly. All percussion instruments in this movement should be separated as much as possible so that the performer must move noticeably and often dramatically from left to right when playing.

strands and mutations: The general state of this movement is one of calm. Each of the descending patterns in the outer sections must flow smoothly, with dissipating energy, as an extended sigh; deviations in these gestures (longer note values, interrupted groupings, imitative entrances) should be somewhat exaggerated. The more angular passages in the middle section of the movement should be played with a more nervous energy than the relative calm of the outer sections. The six bell plates should be rich in overtones without a clear central pitch, and should span a range of at least two octaves.

quantum entanglement: The general state of this movement is one of restlessness, and it consists of three distinct components: noise elements, rapidly ornamented pitched material, and silence. The relationship between these three states—in some cases sharply contrasted, in others subtly merged—is a critical structural aspect of the movement. The noise sections are indicated graphically, as a representation of relative densities and resulting dynamics for each instrument, which are in constant flux. The composite sounds in this section must be continuous, erratic, restless, and unpredictable. The sounds in the wind instruments consist of key clicks/rattles, tongue rams (flute), tongue clicks, and various unvoiced fricative and plosive bursts produced by the mouth and air stream over the mouthpiece/embouchure hole; fricative sounds should be generally sustained while plosive sounds should be sharply articulated, usually at the beginning or end of each sustained fricative. The following phonemic combinations may be used in these sections; fricative sounds should be generally sustained while plosive sounds should be sharply articulated, either at the beginning or end of each sustained fricative:

Fricatives & Plosives (IPA):

s as in **S**it	p as in **P**at		
ʃ as in **SH**ut	t as in **T**op		
f as in **F**ire	k as in **K**ick		

Diminuendo gestures:

ps	ts	ks
pʃ	tʃ	kʃ
pf		

Crescendo gestures:

sp	ʃp	fk
st	ʃt	ft
sk	ʃk	

During these noise-based sections, the percussionist rubs and strikes the bongos, opera gongs, and tam-tam with brushes, simulating the sounds made by the woodwind instruments; he/she should also produce unvoiced fricative and plosive sounds with the mouth, in imitation of the woodwinds. In the pitched passages, the rapid, ornamental gestures should flow continuously between the three players, in an attempt to merge into a single sonic entity: players should carefully cue off of one another in order to maintain this continuous flow. The percussionist plays the triangles with metal beaters (attached to the handles of the brushes) in these sections. Where the noise elements are juxtaposed with the pitched material, the wind players in particular must take care to blend these elements in as seamless a manner as possible; the goal should be to create a single line out of the two elements rather than to consider them as separate and contrasting entities. During the silent sections, all players must remain absolutely frozen in place until the music resumes.

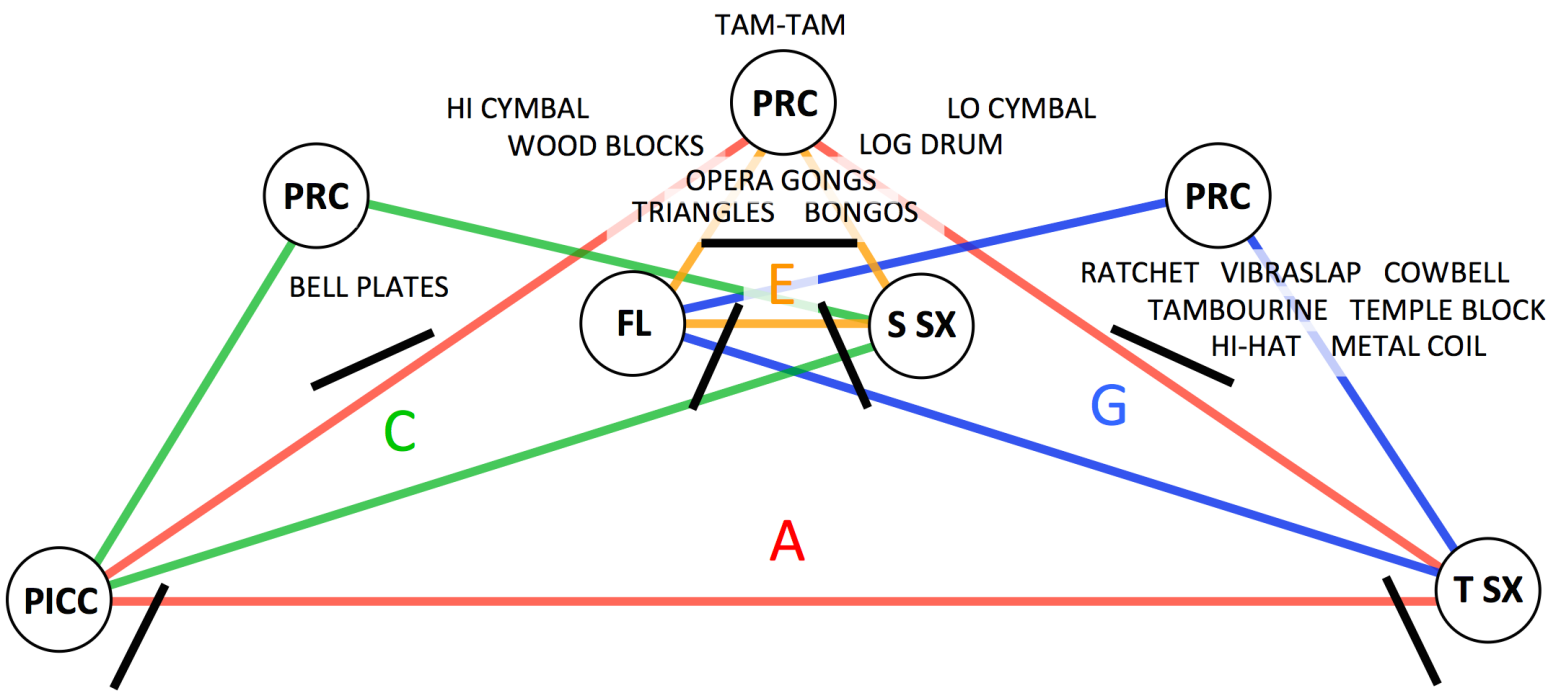
redshift/blueshift: The flute and saxophone play in heterophony, a single line that undergoes continuous oscillations in register, rhythm, duration, and dynamics. As a result of these fluctuations, there are times when one of the instruments will be clearly in the foreground, and the other will act as a shadow or echo of the more prominent line; at other times, the instruments will be more balanced, whether on the high or low end of the dynamic spectrum. These roles are in constant flux throughout the movement. Because the dynamic contrasts often contradict the natural tendencies of the instruments, it will be necessary for the performers to exaggerate the less idiomatic dynamic markings in their respective low registers. Absolute dynamic levels are less

important than contrasting energy levels: e.g., the flute should play *forte* passages more aggressively and energetically in the low register to compensate for the inherent dynamic limitations of the instrument, while the saxophone should play *piano* passages more delicately and restrained to compensate for its inherently loud low register. The percussionist plays independently of the flute and saxophone, as if futilely trying to find a groove among the constantly shifting rhythms; these percussion interjections temporarily disrupt the trajectories of the flute and saxophone lines throughout.

Each of the brief **solo sections** acts as a bridge between the flanking tutti sections; players should attempt to transform the character of the music accordingly in order to elucidate those transitions. The solo movements are arranged in such a way that they may be played either before or after each adjacent tutti section (depending on which direction the ensemble proceeds through the movements); arrows with movement letters indicate where the players should begin and end each of these solo sections.

Stage Set-up

Each instrument is to be set up in a different location on stage so that spatial relationships between the three performers are continuously changing (indicated by the colored triangles on the set-up diagram below). The entire stage area should be utilized, if possible.



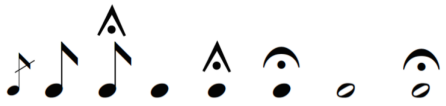
Program Note

As the title suggests, the work *Interstices* explores the idea of "between-ness" in its various manifestations: intervallic relationships, the percussion instruments' intermediary function between the two wind instruments, the changing relationship between the flute/piccolo and soprano/tenor saxophones, the continuously changing physical space between the three performers, and the function of the solos between the tutti sections. These various "spaces" are in flux throughout the entire work, as the elements that define them are constantly transformed.

The work consists of four trios, each connected by a brief transitional solo section: performers may begin on any of the trio movements and proceed in either direction through the sequence, ending with a truncated reprise of the opening movement. In *ref(ra/le)ction*, the piccolo and tenor saxophone follow independent trajectories through a palindromic arrangement of four distinct musical identities, resulting in continuously changing relationships between the two parts. In *strands and mutations*, a series of descending and expanding arpeggio figures in the piccolo and soprano saxophone is gradually transformed, and ultimately fragmented and recombined before resuming their initial state. In *quantum entanglement*, the relationship between noise elements, dense figuration, and silence is explored, resulting in a kind of micro-level interference between the three instruments. In *redshift/blueshift*, a repeating melodic fragment undergoes transformations based on oscillations of several musical parameters—intervals, registers, durations, attack points, and dynamics—generating a series of phasing cycles within and between the flute and tenor saxophone parts.

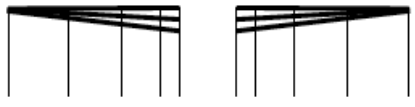
Interstices was composed between October 2013 and March 2014 for saxophonist Gregory Dewhirst on a commission from Tarrant County College, and was first performed by Gregory Dewhirst, Kristan Dewhirst, and Peter Ferry on 21 March 2014 for the North American Saxophone Alliance Conference at The University of Illinois.

Notation

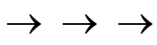


durational continuum within *senza misura* section: values arranged from shortest to longest (precise durations *ad libitum*).

fermata continuum: arranged from shortest to longest.

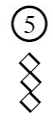


accelerando/ritardando



gradual change from one mode of play to another

measured notation with changing beat units



multiphonics (number and staff placement indicate relative register)

pause/rest (short/long)

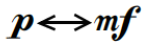
grace note accelerando

pitch bend

Ø senza misura

[FREEZE] freeze in place until next event

let ring/blend into next section



play within dynamic range indicated

bisb

bisbigliando (timbral trill)

fluttertongue

\+ slap tongue (saxophone); closed position (hi-hat)

○ open position (hi-hat)

C strike at center (of tam-tam)

R strike at rim (of tam-tam)

Interstices

for flute/piccolo, soprano/tenor saxophone, and percussion

Joseph Klein
(2013-14)

A

trio: ref(ra/le)ction

Mercurial ♩/♩. = 72

Delicate

Piccolo

Restless

Tenor Saxophone

OPERA GONGS
TAM TAM
w/ hard yarn (sempre)

Percussion

sub.

5

PC

T SX

Antagonistic

Delicate

LOG DRUM

PRC

TAM TAM

9

Unsettled

Restless

Unsettled

HI CYMB (sizzles)

LO CYMB (sizzles)
OPERA GONGS

sub.

13

17

PC

Antagonistic

f *ff*

T SX

Delicate

mp *mf* *mp*

PRC

WOOD BLOCKS

f

TAM TAM

C

mf

21

PC

T SX

mf *mp*

Antagonistic

ff

PRC

LOG DRUM

f

24

PC

Restless

f *f* *f*

T SX

Restless

f *f* *f* *f* *f* *f* *f* *f* *f*

PRC

OPERA GONGS

f *f*

27

PC

f *f* *f* *f* *f* *f* *f* *f* *f*

T SX

Antagonistic

f *f* *f* *f* *ff*

PRC

LOG DRUM

f

31

PC

Unsettled

③ ② ④

mp *mp* *mp*

Delicate

mp *mf*

T SX

HI CYMB (sizzles)

TAM TAM

C

PRC

mp *mf*

35

PC

Delicate

mf *mp* *mf* *mp* *mf* *mp*

T SX

mp *mf* *mp*

Unsettled

② *mp*

PRC

R

mf

LO CYMB (sizzles)

mp

39

PC

mf

Unsettled

② *mp*

③ ① *mp*

Restless

f *f* *f*

T SX

④ *mp*

① ⑤ *mp*

③ *mp*

HI CYMB (sizzles)

mp

PRC

OPERA GONGS

f

43

PC

f *f* *f* *f*

Antagonistic

ff

Delicate

mp

T SX

WOOD BLOCKS

f

TAM TAM

C

mf

PRC

47

PC

T SX

PRC

52

Restless

Antagonistic

Restless

OPERA GONGS

OPERA GONGS
LOG DRUM

56

Unsettled

Delicate

HI CYMB (sizzles)

TAM TAM

60

poco

B

phase transition: piccolo solo

Piccolo

C →

Percussion

BELL PLATES w/hard yarn

A →

ord.

poco

(non troppo)

(ord.)

PC

PRC

BELL PLATES w/hard yarn

→ A

→ C

C

trio: strands and mutations

Languorous ♪ = 110

Piccolo

Soprano Saxophone

Percussion

BELL PLATES w/hard yarn

PC

S SX

PRC

poco

16

PC

S SX

PRC

19

PC

S SX

PRC

23

PC

S SX

PRC

Anxious ♩ = 72

26

PC

S SX

PRC

30

PC

S SX

PRC

34

Languorous ♪ = 110

PC

S SX

PRC

38b

PC

S SX

PRC

42

PC

S SX

PRC

D

phase transition: soprano saxophone solo

1a

Soprano Saxophone

becoming agitated...

C →

BELL PLATES w/hard yarn

Percussion

1b *explosive*

E →

dim.

cresc.

poco

2a

2b

3a *impulsive*

3b

to **coda** if proceeding to **C**

→ **E**

4

slightly agitated...

S SX

BELL PLATES w/hard yarn

PRC

→ **C**

E

trio: quantum entanglement

Frenetic, yet contained

Flute

mf↔*p*

Soprano Saxophone

p↔*mf*

BONGOS w/brushes
(grinding perpendicular to drum heads)

Percussion

mf↔*p*

0:00 0:05 0:10

FL

mp

S SX

mp

TRIANGLES, FINGER CYMBALS
w/ metal beaters

PRC

mp

0:15 0:20 0:25

FL

S SX

PRC

0:30 0:35 0:40

FL

S SX

PRC

0:45 0:50 0:55

FL

S SX

PRC

1:00

1:05

1:10

FL

S SX

PRC

FREEZE (4")

FREEZE (4")

FREEZE (4")

poco

poco

poco

1:15

1:20

with sudden exuberance...

f *sub.*

poco

f *sub.*

poco

f *sub.*

poco

1:25

FL

S SX

PRC

FREEZE (2.5")

FREEZE (2.5")

FREEZE (2.5")

more aggressive than before...

FREEZE (6")

FREEZE (6")

FREEZE (6")

mf+

mf+

mf+

1:30

1:35

1:40

mf*↔*p

mf*↔*p

mf*↔*p

FL

S SX

PRC

pp

pp

mp

mp

mp

mp

1:45

1:50

1:55

FL
S SX
PRC
FREEZE (10")*
FREEZE (10")*
FREEZE (10")*
2:00
2:05
2:10
with sudden exuberance...
2:15
2:20
2:25
becoming more restrained (as at the beginning)...
2:30
2:35
2:40
FREEZE (al fine)
FREEZE (al fine)
FREEZE (al fine)
2:45
2:50
2:55
attacca
3:00

* Reduce pause to 4" during reprise (coda).

F

phase transition: flute solo

(♩ = 90)

1

G →

f sub. *mp* *f* *mp* *poco*

exuberant

2a

E →

ff

3 2b

mf ± sub.

fluctuating

4

mp *f* *f* *mf* *mp*

sub.

5

5"

[FREEZE]

mf ±

→ E

♪ = 180

6

mp *poco*

15

FL

→ G

PRC

VIBRASLAP

f

G

trio: redshift/blueshift

Fluctuating ♩ = 90

Flute

Tenor Saxophone

Percussion

HI-HAT

LH: triangle beater (metal coil)
RH: snare drum stick (tambourine, temple block, cowbell, hi-hat)

5

FL

T SX

PRC

TAMBOURINE

COWBELL

VIBRASLAP

TEMPLE BLOCK

COIL

10

TAMBOURINE

COWBELL

HI-HAT

VIBRASLAP

COWBELL

15

TEMPLE BLOCK

HI-HAT

VIBRASLAP

RATCHET

20

FL

T SX

PRC

HI-HAT

COWBELL

TAMBOURINE

COIL

VIBRASLAP

4x

25

TEMPLE BLOCK

30

RATCHET

34

5x

* Do not play repeats during reprise (coda).

38

FL

T SX

PRC

HI-HAT

TAMBOURINE

COWBELL

VIBRASLAP

43

RATCHET

TEMPLE BLOCK

47

51

- 16 -

55

FL

T SX

PRC

TEMPLE BLOCK

TAMBOURINE

COWBELL

HI-HAT

59

FL

T SX

PRC

TEMPLE BLOCK

VIBRASLAP

HI-HAT

63

FL

T SX

PRC

COWBELL

COIL

TAMBOURINE

TEMPLE BLOCK

68

FL

T SX

PRC

VIBRASLAP

COWBELL

RATCHET

HI-HAT

RATCHET

73

FL

T SX

PRC

HI-HAT

RATCHET

HI-HAT

HI-HAT

78

FL

T SX

PRC

attacca [F or H]

NOTE: This section is only played as part of the reprise (coda).

35a

FL

T SX

PRC

COWBELL

HI-HAT

39a

FL

T SX

PRC

COIL

VIBRASLAP

TEMPLE BLOCK

RATCHET

TAMBOURINE

HI-HAT

H1

phase transition: tenor saxophone solo

Jittery (♪ = 150)

1

G →

p *poco*

8

16

26

mp *f* *mp* *f* *f* *f* *f* *ff* *mf* *f*

27

② ④ ①

pp *mf* *n* *pp* *mf* *n* *pp* *mf* *n*

30

delicate *mp* *mf* *mf* *mf*

ff *antagonistic*

31

Antagonistic (♩. = 72)

ff

attacca

→ A

H2

phase transition: tenor saxophone solo